BACONIANA.

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PROEM.

"Believing that I was born for the service of mankind, and regarding the care of the Commonwealth as a kind of common property which, like the air and water, belongs to everybody, I set myself to consider in what way mankind might be best served, and what service I was myself best fitted by nature to perform." . . . . .

"My birth and education had seasoned me in business of State; and because opinions (so young as I was) would sometimes stagger me; and because I thought that a man's own country has some special claims upon him more than the rest of the world; and because I hoped that, if I rose to any place of honour in the State, I should have a larger command of industry and ability to help me in my work;—for these reasons I both applied myself to acquire the arts of civil life, and commended my service, so far as in modesty and honesty I might, to the favour of such friends as had any influence. In which also I had another motive: for I felt that those things I have spoken of—be they great or small—reach no further than the condition and culture of this mortal life; and I was not without hope (the condition of religion being at that time not very prosperous) that if I came to hold office in the State, I might get something done too for the good of men's souls. When I found, however, that my zeal was mistaken for ambition, and my life had already reached the turning-point, and my breaking health reminded me how ill I could afford to be so slow, and I reflected moreover that in leaving undone the good that I could do myself alone, and applying myself to that which could not be done without the help and consent of others, I was by no means discharging the duty that lay upon me,—I put all those thoughts aside, and (in pursuance of my old determination) betook myself wholly to this work."

. . . . .

"For myself, my heart is not set upon any of those things which depend upon external accidents. I am not hunting for

fame: I have no desire to found a sect, after the fashion of heresiarchs; and to look for any private gain from such an undertaking as this, I count both ridiculous and base. Enough for me the consciousness of well-deserving, and those real and effectual results with which Fortune itself cannot interfere."—*Francis Bacon.*

TO THE READER.

THE present issue of *Baconiana* marks the commencement of a new style and a new series. The magazine has circulated hitherto with great modesty and small noise mainly among the members of the Bacon Society. In its new and enlarged form it is hoped it may appeal to the very rapidly widening circle of those who are attracted by the strangeness of the subject, and wish to become better acquainted with it.

Baconiana will range freely over the various phases of Baconian thought, and will extend a serious hearing to all shades of opinion. But it will base its faith upon *facts*, will print facts in preference to articles of a speculative and discursive character, and in its endeavour to pick Truth from the mud of Controversy, will be uninfluenced by the hobnail of the literary Hooligan.

"We must not go about like men anguished and perplexed for vicious affectation of praise, but calmly study the separations of opinions, find the errors have intervened, awake antiquity, call former times into question, . . . mingle no matter of doubtful credit with the simplicity of truth, but gently stir the mould about the root of the question."

IN the preface to *The History of the World*, Sir Walter Raleigh writes sadly: "It is certain, let us claw the reader with never so many courteous

phrases, yet shall we evermore be thought fools that write foolishness."

A correspondent of a strenuous temperament writes inspiriting us to take off our coat and black the Shakespearean Eye. "A little lively and vigorous fisticuffing will be a great improvement on the sleepy tameness of previous numbers."

It is not our intention to take this advice. In violence of invective one must acknowledge that many Shakespearean scholars are our masters. Their epithets are so peerless that it is doubtful whether, without a long course of preparatory study, we could ever expect to attain, still less improve upon, blossoms of speech so inimitable as "BRAIN ROT" (*The Literary World*), so facile and debonair as "WRETCHED DILETTANTE AND FOOLS" (Dr. ——).

We consider it better to spend our energy in endeavouring to eliminate some of the difficulties which hinder the general acceptance of the Baconian theory: Whenever it be necessary to correct a truculent opponent, we shall prefer to pink him with the rapier thrust of Reason. The bludgeon is the chosen weapon of the professional—and Mr. Sidney Lee.

"Satire and invective may perchance produce a good effect on the vulgar, whose ears are opener to rhetoric than logic; yet do they in no wise confirm the faith of wiser believers, who know that a good cause needs not to be patroned by passion, but can sustain itself upon a temperate dispute."

"I SAW an injustice done, and tried to remedy it. I heard falsehood taught, and was compelled to deny it. Nothing else was possible to me. I knew not how little or how much might come of the business, or whether I was fit for it; but here was the lie, full set in front of me, and there was no way round it but only over it."—*John Ruskin.*

THE EPITHET "CATAIAN."

SHAKESPEARE'S commentators have been gravelled by the epithet *Cataian*. Collier observes: "It is not easy to explain this term of reproach, nor is it perhaps of much consequence." Dyce considers that "*Cataian* came to signfiy a sharper, because the people of Cataia (China) were famous for their thieving propensities." This meaning has been accepted by Dr. Murray, who, in his invaluable New English Dictionary, defines a Cataian as a (?) thief, scoundrel, blackguard, a man of Cathay, or China; "used also to signify a sharper, from the dexterous thieving of those people."

We believe Dr. Murray to be mistaken, and that the true meaning of the epithet (coined by Shakespeare in 1598) is to be found in "*The Anatomy of Melancholy*." Burton writes: "At this day, in China, the common people live in a manner altogether on roots and herbs. . . . The Tartars eat raw meat," and, he adds, "they scoff at our Europeans for eating bread, &c." (Book I. Sec. 2). On each occasion that Shakespeare uses the epithet he applies it to those who display such ascetic tendencies as to deprecate or scoff at good living.

In *The Merry Wives* (ii. 1), Nym concludes his warning to Page as follows: "Adieu. I love not the humour of bread and cheese, and there's the humour of it. Adieu." Page's reply to this scoff at bread is: "I will not believe *such a Cataian*."

In *Twelfth Night* (ii. 3), the word occurs again. Sir Toby, Sir Andrew and the Clown are in the full swing of their drinking bout, when Maria enters and warns them that the Lady Olivia has called up her steward to turn them out of doors. Sir Toby's exclamation is: "My Lady's a *Cataian*," evidently meaning,

not that his hostess is "a thief, a blackguard, or a scoundrel," but that she is an ascetic, and unnecessarily austere. A little later Sir Toby declares to Maria that he is willing to follow her "to the gates of Tartary." Some critics wish to improve *Tartary* into *Tartarus*, but it is obvious which is correct. "The *Tartars*," says Burton, "eat *raw* meat."

In 1630, the playwright Dekker again uses the epithet, and again with the same meaning: "I'll make a Cataian of forty such! Hang him, he's an ass, *he's always sober*." (*The Honest Whore*, iv. 1.)

It thus appears that the term means one who deprecates the pleasures of eating or drinking—an ascetic in diet.

R. J. B.

LET who will labour and agonize for the sake of a new truth, or a newer and purer form of an old one, there will always be those who will stand aside and coldly regard, if they cannot crush, the struggle and the heart-break of the pioneers, and then will enter into the fruit of their labours, and complacently point in later years to the advance of thought in their time, which they have done nothing to advance, but to which when sanctioned by time and custom and the populace, they will *adhere.—Mary Cholmondely.*

"THE logic of all persons when under the influence of strong passions, deeply-rooted instincts, or confirmed habits is the mere puppet to their wishes."—*John Stuart Blackie* ("The Daybook of").

HIDDEN SYMBOLS OF THE ROSICRUCIANS (?)

PART I.

By Harold Bayley.

THE suggestion that many of the curious woodcuts and watermarks which occur in a certain circle of mediæval literature are the emblems of a secret literary society has drawn forth a crop of objections.

It is asserted that they are "merely trademarks;" and that the attribution of any further meaning to them is but a wild and unwarrantable flight of fancy.

The Pilot, a periodical which claims preëminent "distinction of thought," concedes that many of the early papermarks "take very curious shapes," but suggests as a rational inference that the *workmen* probably varied the designs "*for their own amusement.*"

I venture to pass by such objections, and to bring forward further facts, tending to draw closer the web of evidence, which is so rapidly tightening.

It is not generally known that Gabriele Rossetti (1783—1854) prepared for publication a work entitled, "*Il Mistero dell' Amor Platonico del Medio Evo*" *(The Mysterious Platonic Love of the Middle Ages)*, 5 vols. It is described by W. M. Rossetti as "A book of daring and subtle speculation tending to develop the analogy between many illustrious writers as forming a secret society of anti-Catholic thought and the doctrines of Gnosticism and Freemasonry." He adds that the book was "printed and prepared for publication, but withheld as likely to be deemed rash and subversive." The withdrawal of this work at the eleventh hour, and the fact that it apparently trenched largely upon Freemasonry will afford food for reflection.

It is very satisfactory to note that Rossetti had arrived at precisely the opinion of many modern Baconians, but by a different path. He had previously dealt with the subject in a work translated into English in 1834, entitled, "*The anti-Papal Spirit which produced the Reformation, its secret influence upon the literature of Europe in general and Italy in particular*," and sums up his conclusions in the following remarkable words:—

"The greatest number of those literary productions which we have hitherto been in the habit of considering in the light of amusing trifles or amatory rhymes, or as wild visions of the romantic, or heavy treatises by the dull scholar, are in reality works which enclose recondite doctrines and secret rites, an inheritance bequeathed by remote ages and what may to many appear mere fantastic fables, are a series of historical facts expressed in ciphers which preserve the remembrance of the secret actions of our fathers.

"The obscurity which not unfrequently involves these works was studiously and purposely contrived; and if it have never yet been cleared away (and Dante's 'Commedia' is the first proof of this) no blame should be attributed to those who might have dispersed it: the difficulties of the time, and the dangers which encompassed them were sufficient to deter them from so doing. The most learned men and authors of various ages and countries, were pupils of this mysterious school; and never losing sight of their one grand object, they were constantly on the alert to bring persons of talent and genius to their way of thinking, and to render them co-operators in their bold projects. There can be no doubt that the present state of civilisation in Europe is in a great measure an effect of this school . . . which worked to free mankind from the tyranny of priesthood, as well as from monarchical despotism. . . .

"The opinions I have advanced although at first

sight they may appear the dreams of a diseased mind, are in reality true and unquestionable."

Whether we term this vast organisation for the advancement of learning a "secret society," a "mysterious school" or a "*confrerie religieuse*"* is not of much moment, nor is it material whether the members termed themselves Rosicrucians, Freemasons, Cabalists, or Illuminati.

It can scarcely be questioned that the Rosicrucians, if not the forerunners of the Freemasons, were closely affiliated with them. The appearance, therefore, of a distinctively Masonic emblem, whether in the form of a papermark or woodcut, may be accepted as evidence of Rosicrucian influence and *vice versa.*

A prominent symbol of the Rosicrucian fraternity appears to be the Pelican wounding its breast with its beak, and feeding its young with its blood. This is the emblem which is used as the jewel of the Rosicrucian degree in modern Freemasonry. The same emblem is printed as the frontispiece to a work, entitled, "In the Pronaos of the Temple of Wisdom, containing the history of the true and the false Rosicrucians."—F. H. Hartmann. (London, 1890).

Figs. 2 and 3 show the Pelican in the form of papermark and woodcut. At the top of the Masonic badge of the Rosicrucian degree occurs a crown with seven stars. This is shown as a woodcut tailpiece in *Fig.* 4.

Kenneth Mackenzie, in his "*Royal Masonic Cyclopædia,*" observes that "an emblem comprises a larger series of thoughts than a symbol, which may be said rather to illustrate some single, special idea. An emblem is a picture or sign representing principles, or a

* M. Delalain is of the opinion that the frequent employment of the cross as a printers' mark, "*eu pour origine l'affiliation a une confrerie religieuse.*"—"*Printers' Marks,*" Roberts. (London, 1893).

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NOTE.— With the exception of Fig. 10, the woodcuts are reproduced in-facsimile. Fig. 10 and the whole of the watermarks have been reduced to half natural size.

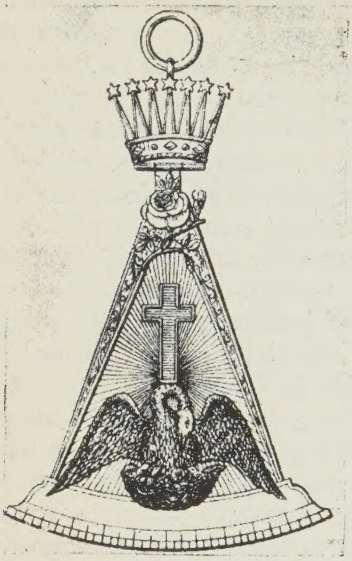

Fig. 1. The Jewel of the Rosicrucian Degree of modern Freemasonry.

Fig. 4. Tailpiece.

Fig. 2. Watermark.

Fig. 3. Headpiece.

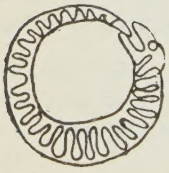

Fig. 5. Watermark.

Fig. 6. Watermark.

Fig. 7. Imprint.

Fig. 2. Reproduced from *Essai sur l'origine de la gravure* (Jansen).
Fig. 3. From *Epistolæ Petri Morini*. Paris, 1675.
Fig. 4. From *Poesie del Testi*. Venice, 1672.
Figs. 5 & 6. From *French Idioms* (Kelly). London, 1736.
Fig. 7. From *Instructions pour l'histoire*. Paris, 1677.

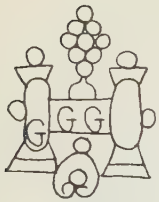

Fig. 8. Watermark.

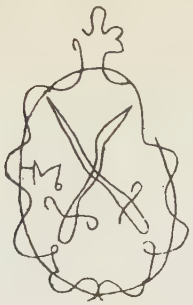

Fig. 9. Watermark.

Fig. 10. Imprint.

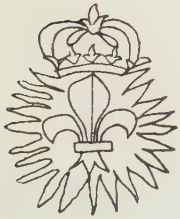

Fig. 11. Watermark.

Fig. 12. Imprint.

Fig. 13. Watermark.

Fig. 14. Imprint.

Fig. 8. From *History of the Sabbath* (Heylyn). London, 1636.
Fig. 9. From *History of Henry VII.* (Bacon). London, 1641.
Fig. 10. From *Opera Samuelis Wardi.* London, 1658.
Fig. 11. From *Justinus.* Paris, 1677.
Fig. 12. From *The Soul's Benefit from Union with Christ.* London, 1638.
Fig. 13. From *Traité des Serins.* Paris, 1745.
Fig. 14. From *Oeuvres Spirituelles.* (Fenelon). Antwerp, 1723.

Fig. 15. Watermark.

Fig. 16. Watermark.

Fig. 17. Watermark.

Fig. 18. Headpiece.

Fig. 19. Watermark.

Fig 20 Watermark.

Fig. 15. From *Le Theatre* (La Fosse). Amsterdam, 1745.
Fig. 16. From *De Ivrse Academico.* Salamanca, 1655.
Fig. 17. From *Oeuvres* (Moliere). Paris, 1699.
Fig. 18. From *Heliodori Aethiopicorum.* Leyden, 1640.
Figs. 19, & 20. From *The Mystery of Self Deceiving* (Dyke). London, 1634.

Fig. 21. Watermark.

Fig. 22. Watermark.

Fig. 23. Watermark.

Fig. 24. Watermark.

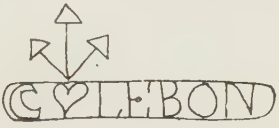

Fig. 25. Watermark.

Fig. 26. Watermark.

Fig. 27. Watermark.

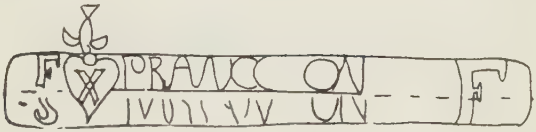

Fig. 28. Watermark.

Fig. 30. Imprint.

Fig. 29. Watermark.

Figs. 21, 23 & 28. From *Traité des Maladies des Os.* Paris, 1736.
Fig. 22. From *Le Ministre d'Etat.* Paris, 1665.
Fig. 24. From *Oeuvres* (Corneille). Paris, 1722.
Fig. 25. From *Memoires de Sully* (M. L. D. L. D. L.) "a Londres," 1767.
Fig. 26. From *Oeuvres* (Metastasio). Paris, 1769.
Fig. 27. From ,, ,, Vienna, 1751.
Fig. 30. From *Histoire Profane* (Du Pin). Antwerp, 1717.

series of principles, recognisable by those who have received certain instructions." The same authority goes on to say: "All esoteric societies have made use of emblems and symbols, such as the Pythagorean Society, the Eleusinian, the Hermetic Brethren of Egypt, the Rosicrucians, and the Freemasons. Many of these emblems it is not proper to divulge to the general eye, and a very minute difference may make the emblem or symbol differ in its meaning. The magical sigillæ being founded on certain principles of numbers, partake of this character, and although monstrous or ridiculous in the eyes of the uninstructed, convey a whole body of doctrine to those who have been trained to recognise them."

Fig. 5 is obviously the Masonic and Theosophical symbol of a serpent, with its tail in its mouth—the unending circle of Eternal Wisdom. The "T" which occurs in the same sheet of paper is the mystic TAU. *Fig.* 7 shows the serpent in the form of an imprint.*

It will be objected that imprints are merely the trademarks of the printer. This is so in many instances, but by no means invariably. The same emblems are often to be seen on books printed by different printers. Not only do identically the same highly peculiar emblems occur, but the impressions are in many cases obviously produced from *identical blocks*. The occurrence of this fact at a period long before the invention of mechanical reproduction of engraving would appear to indicate that certain blocks were habitually transferred by some superintending influence from printer to printer, and from town to town. Further, many works produced by the same printer in several volumes bear a different imprint on the title-pages of each of the various

*The flying storks which form the central portion of the device are the emblem of filial piety. (See "*Shakespeare and the Emblem Writers*." Green).

volumes, a fact which is evidence that these marks are sometimes something beyond mere trademarks.

It is amusing to observe how unable are expert writers to throw light upon this subject, and with what chastened resignation they admit their inability. Mr. W. Roberts in his "*Printers' Marks*" (London, 1893), says very rightly that one of the most important and interesting phases of the subject is the *motif* of pictorial embellishments, but he confesses "both the precise origin and the object of many marks are now lost to us." He adds, "It will not be necessary to enter deeply into the motives which induced so many of the old printers to select either their devices or the illustrations of their marks from Biblical sources, and it must suffice to say that if the object is frequently hidden from us to-day the fact of the extent of their employment cannot be controverted" (pp. 3—20). Mr. A. W. Pollard descants in the same sad minor key. "From 1550 onwards . . . we begin to look only for carelessness, ill taste, and caricature, and of these are seldom disappointed" (quoted in "*Printers' Marks*," p. 49). Owing to the exigences of space I am unable to give more than a few typical examples, but sufficient perhaps to show that there *is* something to be sought beyond "*carelessness, caricature, and ill-taste.*"

Fig. 8 is apparently a papermarked form of the familiar Masonic emblem, known as JACHIN and BOAZ. "The famous pillars before Solomon's Temple were not placed there for ornament alone. Their signification, use and mystical meanings are so well known to the expert Masons, that it would be both unnecessary as it is improper, for me to assign them here." ("*Golden Remains of Freemasonry.*" Oliver, Vol. II., page 151).

The letter "G" which occurs on the left-hand pillar is "symbolic of the Divine Architect." (See "*The*

Early History and Antiquities of Freemasonry," p. 351. Fort).

The letters "GG" which appear between the two pillars signify "(G)RAND (G)EOMETRICIAN." There is scarcely one of the early editions of Bacon's Works in which the Masonic pillars do not prominently figure: observant readers will have noticed their introduction into the edition published within the past few months by Messrs. Newnes.

Fig. 9 is a watermark from Bacon's "*Henry VII.*" (London, 1641). The crossed swords are a familiar Masonic symbol, but I am unacquainted with its meaning. The ellipse is the symbol of Eternal life. The wavy line proceeding from and returning to the broken object at the top of the design—probably a *fleur-de-lis*—is the symbol of the Holy Spirit of Truth. At the base of the emblem will be noted the double "SS," standing for (S)ANCTUS (S)PIRITUS.

Fig. 11 is a watermarked form of the *Fleur-de-lis*, the emblem of the Trinity. *Fig.* 12 is the same emblem in the form of a woodcut imprint: both are surrounded by a halo.

Fig. 13 is manifestly a Cock. In the seventeenth century the cock was regarded with disfavour by the orthodox Church.

"Throwing at cocks with a stick was a Shrove Tuesday game. The cock was supposed to be a kind of devil's messenger from his crowing after Peter's denial. Hence many divines enjoyed cock-throwing as a pious exercise." ("*The England of Shakespeare.*" Goadby).

But it is singular that in contemporary *literature* we invariably find the Cock referred to in affectionate terms as *the symbol of the Dawn.*

Shakespeare alludes to it in "Hamlet" as "The Bird of Dawning." Thomas Kyd, in "Cornelia" refers to:

"The cheerful cock, the sad night's comforter,
Waiting upon the rising of the sun."

In Book V., Canto vi., of "The Fairy Queen," Spenser writes:

"What time the native bellman of the night,
The bird that warned Peter of his fall,
First rings his silver bell t'each sleepy wight
That should their minds up to devotion call."

Peele echoes this thought in "*The Order of the Garter*":

"Therewith methought I saw
A royal glimmering light streaming aloft
As Titan, mounted on the Lion's back,
Had clothed himself in fiery-pointed beams
To chase the Night and entertain the Morn,
Yet scarce had *Chanticleer* rung the midnight peal" &c.

Now Bacon has been described as Aurora's Harbinger. In the Rosicrucian manifesto, *Confessio Fraternitatis R.C.*, we find a prophecy of the Dawn that was to come: "Now there remains that in a short and swiftly approaching time . . . the world shall have slept away the intoxication of her poisoned and stupifying chalice, and with an open heart, bare head and naked feet shall merrily and joyfully go forth to meet the Sun rising in the morning."

In the preface to the *Fama Fraternitatis*, R. C. (1614—1616) there is a similarly prophetic passage. "Although now through the sorrowful fall into sin this excellent jewel wisdom hath been lost, and mere darkness and ignorance is come into the world, yet, notwithstanding. . . . Blessed Aurora will now begin to appear, who, after the passing away of the dark night of Saturn . . . is a forerunner of pleasant Phœbus who with her clear and fiery glistening beams brings forth

their blessed day long wished for by many." (*"Real History of Rosicrucians."* Waite, p. 442).

Fig. 14 shows Chanticleer ringing his golden peal to entertain the Morn which is rising behind him.

Fig. 15 appears to represent a Helmet. In Bacon's commonplace book known as "The Promus" there is an entry, "Pluto's helmet." The peculiarity about Pluto's helmet is that it is supposed to have conferred invisibility upon its wearer. The aptness of this emblem will be recognised when we remember that one of the terms by which the Rosicrucian fraternity was vulgarly known in the world was: "THE INVISIBLES." The serpent in the form of the mystical figure "3" represented in the Pythagorean philosophical system, TIME—Past, Present and Future.

It will be recollected that when Perseus went forth to slay the Gorgon, Pluto armed him with the invisible helmet and Pallas gave him a mirror. In his exposition of this fable in "*The Wisdom of the Ancients*" Bacon interprets the mirror of Pallas to mean prudence or circumspection. *Fig.* 16 is a watermarked form of this warning emblem.

Figs. 17 and 18 represent in the form of papermark and woodcut a Stag. According to the author of the "*Early History and Antiquities of Freemasonry*" Diana's stag "symbolised the Christian soul thirsting for the Water of Life" (p. 356).

In Christian art the stag is the emblem of solitude and purity of life. It was believed, although a timid creature, to exhibit a ruthless antipathy to all kinds of serpents, which it laboured to destroy. Hence it was regarded as an apt symbol of the Christian fighting against evil. It may be regarded as a yet apter emblem of the shy, retiring and circumspect brethren of the Rose and Cross.

It has been objected that the watermarked initials,

monograms, and inscriptions are nothing more than the names of papermakers, but the suggestion will not bear investigation. *Figs.* 19 and 20 are, for example, clearly *religious* monograms. Here and there one meets the names of papermakers, but these are in most cases immediately recognisable.

Commencing from single letters, we find inscriptions gradually built up into words of ten or twelve letters: such as RC. CRC. RCONARD. RCONCANSIN; PHO. PHOMO, &c. It is not unusual in Freemasonry for initials of sentences to be used as symbols. An example is given in "*The Golden Remains of the Early Masonic Writers*," where the author states that "The letters S, T, O, T, A signify (S)upremo (T)otius (O)rbis (T)errarum (A)rchitecto." (Vol. II., p. 180). Frequently the letters are divided from each other by symbols, such as the heart, *fleur-de-lis*, or star employed as stops (see *Figs.* 21—24). In some of the later eighteenth century marks it will be noticed how curiously the name of the papermaker is punctuated by symbols, and how strangely these symbols are accentuated.

The object which appears above the heart with the cross upon it, in *Figs.* 28 and 29, I think represents a dove descending with outstretched wings. "The dove occupies a high station amongst the hallowed emblems of Masonry." ("*Golden Remains.*" Oliver. Vol. II., p. 165). It is, of course, a symbol of the Holy Spirit, and its appearance above a heart sanctified by a cross, appears to indicate that this emblem is a pictorial representation of the prayer, "Cleanse the thoughts of our hearts by the inspiration of Thy Holy Spirit." This design is so rude that I may fairly be asked to give reasons for supposing the object to be a dove.

A descending dove occurs frequently in the form of headpiece or imprint (see *Fig.* 30); there is also a size of paper known to-day as "Colombier." As modern

designations of papers, such as foolscap, pot, crown, &c., have in most cases been derived from watermarks, the occurrence of the name *colombier* seems to justify the assumption that there was at one time a Dove watermark.

The combination of three triangles, which is to be seen in *Fig.* 25, is probably an emblem of the Trinity instead of the Holy Spirit.

(*To be continued*).

THE SCIENTIFIC ASPECTS OF THE BACON-SHAKESPEARE CONTROVERSY.

[Under the above heading *The Medical Press*, in its issue of Sept. 10, published a satirical leaderette on "Bacon the Scientist." To this Mr. George Stronach, M.A., replied on Sept. 24. On Oct. 8, Dr. John Knott, of Dublin, contributed some interesting facts to the controversy, pointing out *inter alia* that the experiment which cost Bacon his life—the stuffing of a fowl with snow—was borrowed from Plutarch, and that "if instead of making this childish experiment on the roadside, he (Bacon) had driven home and asked the cook some questions," &c., &c. The following article needs no further introduction.—Ed.]

I TRUST Dr. Knott's "views of Lord Chancellor Bacon's scientific attainments" are not those which obtain with the majority of readers. From a study of the *Novum Organum* in my college days, I formed the opinion that Bacon *was* a "man of science," and a re-study of the work to-day convinces me that I was not wrong in my old belief.

Dr. Knott calls my attention to the posthumous *Sylva Sylvarum*, which I did not refer to in my letter as proving my contentions. I would call his attention to

the second book of the *Novum Organum* in the Clarendon Press edition. In Section XXXVI. (3) he will find Bacon's original idea of attraction, commencing, "Similiter, sit natura inquisita Pondus sive grave," on which passage Professor Fowler, the Editor, remarks, "This paragraph does great credit to Bacon's sagacity, and is one of those which give him a claim to be regarded as a pioneer of science. He ought to have the credit of having detached the conception of attraction from that of magnetism." This Bacon illustrated by an experiment with the weights of a clock. It was to this passage that I referred in my first letter.

In this same book Bacon anticipated the theory of heat now generally accepted—"Calor est motus expansivus, cohibitus, et nitens per partes minores." (Heat is a motion, expansive, restrained, and striving amongst the smaller particles of bodies.) Even the modern theory as to the *undulatory* character of this motion is also anticipated in the following passage, which was quoted with approbation by Professor Tyndall: "The third specific difference is this, that heat is a motion of expansion, not uniformly of the whole body together, but in its ultimate particles; and at the same time checked, repelled, and beaten back, so that the particles acquire a motion alternative, perpetually quivering, striving and struggling, and initiated by repercussion, whence springs the fury of fire and heat." It is surely a striking testimony to Bacon's scientific genius that in his main conception of heat as an expansive and oscillatory motion among the minute particles of matter, he should have anticipated the precise conclusion at which, after the predominance for centuries of a different theory, the most eminent physicists have at length arrived. Is there any previous reference to heat as a form of motion? If there is, I have failed to find it.

In the same book appears the remarkable and original experiment, the object of which was to determine the question of the compressibility or incompressibility of water by confining it in a leaden globe, and thus subjecting the globe to extreme pressure. This preceded by fifty years the "Florentine experiment," made by the Accademia del Cimento at Florence. The conclusion of the latter was that water is incompressible, while Bacon's was that it is compressible. The truth of the latter inference has been fully demonstrated by Canton, Oersted, and other modern scientists. Bacon, in connection with heat, gives another experiment, proving that heat does not descend so rapidly as it ascends through liquid.

In the same book we find the origin of Dr. Wollaston's method for obtaining wires of extreme fineness.

In the same book we have the brilliant conjecture that the actual state of the starry sky precedes by an interval of time that which is apparent to us, in other words, that light requires time for its transmission.

In the same book Bacon propounds the idea of the possibility of predicting comets, of the influence of the moon on the spring and neap tides, and that the motions of the planets are due to the magnetic attraction of the *cœlum stellatum*.

Finally, Dr. Knott waxes merry over Bacon's "speculations on colour," which he refers to the *Sylva Sylvarum*. Let him turn to the *Novum Organum*, and he will change his tune. If he examines Section XXII. of Book II., he will see what Bacon has to say about the causes of colour. His remarks are simply a striking anticipation of the optical investigations of Newton. "He concludes," wrote Professor Playfair, "that colour is nothing else than a modification of the rays of light, produced in the first case, by the different degrees of incidence; and, in the second, by the texture or constitution of the surfaces

of bodies. He may be considered as very fortunate in fixing on these examples; for it was by means of them that Newton afterwards found out the composition of light." Some "science" here evidently; but, according to Dr. Knott, neither Bacon nor Newton had anything to do with the "theory of colours." The discoverers were Plato and Lucretius, just as the old Greek knowledge of gravitation, as expressed by Plutarch, according to Dr. Knott, "tends to diminish the originality of the inspiration of Newton's *apple*."

Certainly Bacon did not anticipate Plato, Lucretius, or Plutarch; but what he did anticipate, as I have shown, led Professor Nichol to write: "Bacon's anticipations in physical science are like those of the 'Fairy Queen' about the stars-flights of an imagination almost as unique in prose as Shakespeare's in verse."

If Bacon was not a "man of science," it was strange that his *Partitiones Scientiæ*—a survey of the sciences, either such as then existed or such as required to be constructed afresh—were adopted by Diderot for his great *Encyclopædia* as the foundation of his classification. As Mr. John Morley writes: "The French *Encyclopædia* was the direct fruit of Bacon's magnificent conceptions." (*Diderot* I. 116.)

If Bacon was not a "man of science," it is also strange that so many eminent men (Dr. Knott excepted) have paid tribute to him as a "man of science." Here are a few expressions of opinion.

Professor S. R. Gardiner:—"In politics, as well as in science, he found himself too much in advance of the times to secure a following . . . Writer after writer regarded his claim to be a prophet of scientific knowledge as supereminent."

Professor Playfair:—"The power and compass of a mind which could form such a plan beforehand, and trace not merely the outline, but many of the most

minute ramifications of sciences which did not yet exist, must be an object of admiration to all succeeding ages."

Professor Adamson (in *Encyclopædia Britannica*):—"The great leader in the reformation of modern science."

Dean Church:—"Certainly the science which most interested Bacon, the science which he found in so desperate a condition, and to which he gave so great an impulse, was physical science. . . . The world has agreed to date from Bacon the systematic reform of natural philosophy, the beginning of an intelligent attempt, which has been crowned by such signal success, to place the investigation of nature on a solid foundation."

I prefer to take the opinion of such authorities on Bacon as a "man of science" to the blunt and novel counter-statement of Dr. Knott, who would maintain that because Bacon made errors in his science and incorporated in his works the ideas of previous writers, he was not a "man of science." He might as well hold that Galileo was not a "man of science" because he spoke with contempt of the notion that the moon exerts any influence on the tides.

In conclusion, may I ask Dr. Knott a question—was Shakespeare a "man of science?" If he was, where did he get his scientific knowledge? Probably, like Bacon (according to Dr. Knott), from Plutarch, Plato, Lucretius, and other ancients!

GEORGE STRONACH, M.A.

"THE MYSTERY OF WILLIAM SHAKESPEARE."

By George Cox Bompas, M.A.

THE past year has been fruitful in books dealing with the debated question of the authorship of the Shakespeare Plays. Among these "The Mystery of William Shakespeare," by His Honour Judge Webb, Regius Professor of Laws and Public Orator of the University of Dublin, holds high place. The acknowledged position of the author and the ability of the book have compelled, even from hostile critics, an unusual measure of respectful consideration. The book should be studied by all who take interest in this subject.

After some notice of previous writers, and an acknowledgment of the value of the contributions from America, of Judge Holmes, Mr. Donnelly and Mr. Edwin Reed, Judge Webb contrasts the imaginative and illusory characters attributed to William Shakspere the actor by most of his biographers, from Malone to Mr. Sidney Lee, with the candid and careful statement deduced from facts, records and traditions by Mr. Halliwell Phillipps after life-long study; and concludes that the picture he drew of the half-educated youth emerging from a "bookless neighbourhood" in 1587 is a true presentation of William Shakspere as he left Stratford.

Others there are who, drawing on their imagination, would represent that Grammar School at Stratford, founded in 1402, as a centre of classical and philosophical illumination; but in 1565, the year after William Shakspere's birth, when nineteen of the aldermen and burgesses, principal inhabitants of Stratford, were required to sign the appointment of a new bailiff, six only

could write their names, the others made their marks. It is true that the School was refounded in 1553 under Edward VI., but when parents were so ignorant, and scholars idle, change in the influence of the school would be slow; and the only example we have of its scholarship contemporary with Shakspere is found in the letters of Sturley and Quiney, printed by Halliwell Phillipps, of which indeed the former contains scraps of Latin, but of dog Latin rather than classical language.

Scarcely reconcilable with these facts is the scholarship shewn by the Plays which is discussed at large. They are saturated with classical knowledge. In play after play, from character after character, allusions to classical literature abound. It is beside the question to say that similar allusions may be found in other authors, the fact remains that the author of these plays was steeped in the knowledge of Greek and Roman literature.

"Nor is this the limit of the scholarship of Shakespeare. Ancient philosophy is paraded with as much ostentation as ancient literature; Gratiano in *The Merchant*, Rosalind in *As You Like It*, and the Clown in *Twelfth Night*, refer to the opinions of Pythagoras. The Dauphin in *Henry VI.* draws his metaphors from Plato, and Hector in *Troilus and Cressida* cites Aristotle for the edification of Troilus and Paris. Something more remarkable still is to be noted. As Bacon presses the whole mythology of Greece into the service of Philosophy, so Shakespeare presses it into the service of the drama. The Typhon's brood, the Hammer of Cyclops, the Transformation of Proteus, the Fall of Phaethon, the Rape of Proserpine, the Theft of Prometheus, the Maze of Dædalus, the Wings of Icarus, the Heels of Atalanta, the Warnings of Cassandra, the Frenzy of Pygmalion—all these are as familiar to the

author of the Plays as they were to the author of 'The Wisdom of the Ancients'" (pp. 37, 38).

Classical attainment is only one of the requisites which it is difficult to attribute to William Shakspere. The accurate knowledge of law, the deep skill in medicine, the wide study of philosophy, are cumulative difficulties in the way of admitting William Shakspere's authorship of the Plays.

But a cogent argument, on which the Judge strongly insists, is that this various knowledge is not confined to the later Plays when, by some process of intuitive education, William Shakspere might be supposed to have gathered up such attainments. The earliest Plays produced within three or four years from 1587, the time when William Shakspere left Stratford, (if not before that time) are redolent of the same learning which appears throughout the later Plays.

"According to that eminent Shakespearian expert Dr. Furnivall, *Love's Labour's Lost* was composed in 1588—1589; *The Comedy of Errors* in 1589—1591; *A Midsummer Night's Dream* in 1590—1591, and *Romeo and Juliet* in 1591—1593; *Hamlet* was well known in 1589; *Titus Andronicus* must have been written before 1590. And the three Plays that composed the Trilogy of *Henry VI.* must have been studied, completed, and performed before 1592" (pp. 40, 41).

Judge Webb discusses the knowledge displayed in this Trilogy and asks:

"How an uneducated or half-educated young countryman from a bookless neighbourhood, during a severe struggle for existence and without any apparent opportunities for study, could have acquired the knowledge of History, of Law, of Medicine, of the Ancient Classics, of the Art of Composition, and of the Tragic Art, which is conspicuous in the noble Trilogy, from which Chatham derived his knowledge of the History of England?" (p. 43).

Love's Labour's Lost shows a familiar knowledge of French politics, and of courtly fashions difficult to attribute to a raw youth from Stratford.

The Comedy of Errors, a classical study adapted from Plautus, was first acted before Elizabeth in 1576, the year Francis Bacon left Cambridge and attended her Court. It was acted again in 1594 at Gray's Inn by "base and common fellows" namely Shakspere and his company, but without recognition of his authorship.

Similar learning is shewn in others of the early Plays.

The claim of "abundance of contemporary evidence" put forward by Mr. Sidney Lee and others in favour of Shakespeare's authorship, is contested.

The Burbages should have known, if any did, that William Shakspere was the real author of the Plays, they acted together, but in the Memorial addressed in 1635 to the Earl of Pembroke by Cuthbert Burbage, who had survived his brother Richard, account is given of the building of the Globe Theatre, and of Shakspere's connection with it: "To ourselves," he says, "we joined those deserving men Shakspere, Hemings, Condall, Phillipps and others, partners in the profits of that they call the House," and at Blackfriars in 1609 they "placed in it men-players, which were Hemings, Condall, Shakspere, etc.," as successors to the children of the Chapel.

No distinction is made in favour of Shakspere, no notice taken of his supposed authorship.

The name of Shakespeare appears on the dedications of *Venus and Adonis* and *Lucrece* to the Earl of Southampton, but, except an apocryphal story of a gift of £1,000, no other trace exists of any connection between the Earl and the Actor.

Meres and others extolled the Shakespeare Plays, but there is really no evidence that before 1623 anyone con-

nected Shakspere the actor with the Plays, except a few of his fellows, and they treated him with contempt, and his literary pretensions with ridicule: "Upstart crow beautified with our feathers," "ass made proud by underhand brokery," "the frippery of wit," "Poet Ape," "who would pick and glean," and "makes each man's wit his own." In such terms Greene and Ben Jonson, who knew the man well, sneer at him and his poetical claims. He quarrelled with Ben Jonson and gave Jonson "a purge which made him bewray his credit." The purge cannot be found in the Shakespeare Plays. It was, perhaps, some coarse lampoon like that on Sir Thomas Lucy, attributed to Shakspere.

Judge Webb contrasts Ben Jonson's career, his friendship with men of eminence in literature and politics, his dedications to them of his Plays and the wide laments over his death, with the total absence of notice of the actor Shakspere, except as a deserving but undistinguished man-player! Shakspere's imagined association with nobles, and patronage from the Queen is pure invention. *Richard II.*, though anonymous, was enumerated by Meres in 1598 among the Shakespeare Plays; it was acted with treasonable intent in 1601 on the day before Essex's rebellion, and had been, as Elizabeth bitterly complained, acted seditiously against her crown forty times in public places. Yet Shakspere with his company performed before the Queen at Richmond the night before Essex's execution, without apparently the least suspicion that this actor had any concern with the seditious Play.

Shakspere, in 1603, walked with his fellow actors in James I. procession, and received, without distinction, four and a-half yards of scarlet cloth as a badge of his calling.

It is admitted that Shakespeare manifested no interest in the fate of the Plays, yet Swinburne shows that

Hamlet and some other Plays were by some one elaborately revised.

The contemporary evidence is resolved into the Folio of 1623 and its prefaces, and on these mainly turn the solution of the question of authorship.

The careful revision of the Plays, yet the absence of notice of them in Shakespeare's will, the date of publication coinciding with the date of publication of Bacon's principal works, and the language of the dedication and address to readers reminiscent of the styles of Bacon and Jonson, lead Judge Webb to the conclusion that it was Ben Jonson who found the unblotted copies for the printer, and Ben Jonson was at this time Bacon's literary assistant.

Jonson's bitter animosity against Shakspere, persistent up to the year of his death, is accepted as sufficient evidence that the glowing eulogy upon the author of the Plays prefixed to the Folio of 1623 was not really intended for the Actor.

If Francis Bacon was the author of the Plays but two alternatives were open, either to avow the authorship, and forfeit hope of office, or to continue to use the name of Shakespeare, which it must then be assumed had been bought and well paid for. The abnegation of title to the Plays, which now seems strange, would in those days favour Bacon's literary fame, which he desired to rest on his philosophical works.

Selden, to whose judgment the publication of Bacon's posthumous works was by his will submitted, says in his "*Table Talk*": "It is ridiculous for a Lord to print verses, 'tis well enough to make them to please himself, but to make them public is foolish."

In a later chapter Judge Webb considers the authorship of the Sonnets, and points out the difficulty of supposing that an actor, one of the "base and common fellows" who performed at Gray's Inn in 1594, was, at

the same time, on terms of such intimacy with Southampton, as admitted of his urging him to marry, or justified rebuking his amours, and then circulating sonnets on these delicate matters among his own "private friends," such as Burbage, Hemings or Condall. Bacon's social position and intellectual attainments better fitted him to be Southampton's monitor, and there is much in the Sonnets which corresponds with Bacon's genius.

But the science of the Plays affords one of the strongest evidences of their true authorship, and the traces throughout the Plays of the knowledge of natural history and natural philosophy, afterwards embodied in Bacon's *Sylva Sylvarum*, published in 1627, a year after his death, afford cogent example of such evidence.

This *Sylva Sylvarum* "differs avowedly from all other Natural Histories, in recording experiments which are vulgar and trivial, mean and sordid, curious and fruitless." It contains some exploded speculations, but "anticipates some of the most profound conceptions of modern science." "And the wonderful thing is this, there is scarce an experiment however mean, there is scarce a speculation however fantastic, there is scarce an error however obstinate and perverse, there is scarce a scientific intuition however original and profound, to be discovered in the Natural History, that is not also to be discovered in the Plays" (p. 175).

This is the thesis developed in the eighth chapter of Judge Webb's book.

Professor Dowden, also of Dublin University, and a well-known Shakespearean commentator, contests with ability in the *National Review* (July, 1902), the conclusions drawn by Judge Webb from these scientific parallelisms, and seeks to show that the various instances of scientific knowledge and opinion cited are to be found also in other authors, whom he quotes with much evidence of research.

Judge Webb, in the following number (Aug., 1902), replies that the question he "undertook to discuss was not the common knowledge or common errors of the *time*, but the common knowledge and common errors of Shakespeare and Bacon," the existence of which can scarcely be disputed.

It is not sufficient to prove that some or each of the facts or opinions cited may be also traced in Lilly or Burton or some other author. No one supposes that all Bacon's knowledge was due to original research; most of it was due to his omnivorous reading, but the argument of unity of authorship is based not on individual instances, but on the *fact of their multitude;* and if it appears that Bacon and the author of the Plays read the same books, noted the same passages, adopted the same opinions, retained the same errors, and approved the same experiments; and this not in one subject but in all, in classic history, philosophy or fable, in law, in medicine, in science or literature, in politics and religion, the evidence of identity is cogent. And Professor Dowden's argument fails unless, instead of citing opinions scattered among various writers, he can produce one other author in whom is centred the same identical variety of knowledge, opinion and belief.

One or other of these two men, William Shakespeare or Francis Bacon, was beyond doubt the author of these Plays. The former, devoid apparently of any qualification for such authorship, the latter combining all such qualities with a genius of unique brilliance. "No one will contend that the scientific genius is incompatible with that of poetry, who recollects that the author of 'Faust' and 'Dorothea,' was the author of the 'Theory of Colours and the Metamorphosis of Plants'" (p. 241). On the other hand, the close analogies and numberless parallelisms, between Bacon's acknowledged writings and the Plays, afford a mine of evidence

lately discovered, but now worked with increasing success.

Shakspere, if the author of the Plays, had no conceivable reason for concealing his authorship, and neglecting their publication. Greedy of money, covetous of gentility, why should he renounce both fame and profit?

Bacon was debarred by his position from asserting his title to the Plays, nor would such a claim, as Selden's opinion shows, have then added lustre to his literary fame, or indeed have been consistent with it.

"And it is quite possible that the great philosopher and statesman, on the threshold of age, may have looked on the intellectual revels of his youth and early manhood as a Midsummer Night's Dream, or a Winter's Tale—a tale that had been told—a dream that had vanished into air" (p. 250).

"I DO not so much admire his greatness as his virtues. Not the favours which I have received at his hands (innumerable though they be) have so enchanted and enchained my heart as his personal life and character. Were he in a lowly position I could not love him less; were he my enemy, I should in spite thereof still love and strive to serve him."—*Sir Tobie Matthew* (Intro. to an Italian translation of Bacon's Essays).

WANTED—FACTS.

IT is well from time to time to take account of what has been done, or attempted, by the Bacon Society, and to try to see to what it all tends. Our great master, after whose giant strides and nimble turns we limp panting through the mazes of his labyrinth, seems to have felt the same need in days when he was engaged in perfecting his "method." He wrote in his notebook :—"Tell your cardes, and tell me what you have wonne." Let us then, look back a little, tell what we have won, try to appraise the value of our labours, consider to what it all tends, and what should now be done to bring about the consummation so devoutly to be wished.

For times have changed. From a private circle, a knot of congenial spirits drawn by the adamant of kindred studies, bound by the cable-tow of mutual sympathy, cemented together by fixed convictions and interests, we have been of late years reluctantly dragged into publicity, and forced to submit to the glare of unfriendly searchlights. There is nothing strange or unfair in this, distasteful though it be to some of us. It was inevitable that during the thirty years or more that these matters have been thus quietly (*not secretly*) investigated, many of our discoveries, theories, and assertions should have peeped through the walls of our lodges, and become subjects of common discussion.

Our work had begun with an attempt to solve the plain question, "Did Bacon write Shakespeare?" a question so amply answered in the affirmative that it seems needless to discuss it here. The value, however, of this question and of the labours of various kinds which were brought to its solution have been of untold value ; they have enforced and perpetually urged upon our notice the far more vital question—"Who was

Bacon?" To this question follow naturally the further questions, "What was his true life and work? What did he attempt and achieve? Who helped him? Those who helped him did so secretly; they were, then, a secret society. What secret society?" and so forth.

Not a few who have regarded with much interest the *Shakespeare* question, and have even laboured in it themselves, have been greatly alarmed at the "advanced," and, as they seem to think, wild speculations of the progressive students. Some on the other side perceive that the Shakespeare question, though an interesting and highly important branch of the great problem, proves nothing about "Bacon," except that he wrote "*Shakespeare.*" That mere statement throws no light upon the mysteries, contradictory records, and concealments of his life. "*Thou stand'st as though a mystery thou didst,*" said Ben Jonson, in his Birthday Ode. What did Jonson mean by that? We must try to discover. Mysteries do not lie on the surface, nor are they to be found on the hedge.

But the majority of Englishmen dislike mysteries, especially if they are expected to lend a hand in unravelling them. They say, "Give us *facts;* that is all we want, *facts.* Discard suppositions, guesses, theories, and imaginings such as discredit and disfigure the pages of Shakesperean biographers and commentators and let us have *facts,* and *nothing but facts.*" Excellent advice! the only wonder is that so little useful note or comment has been made by the press, and professional opponents in general upon the mass of curious, astounding and unexpected facts which have been unearthed since Delia Bacon and W. H. Smith simultaneously went into print on the Bacon-Shakespeare subject in 1857.

But before marshalling some of our more important facts, let us consider in what the value of facts consists. Does it consist solely in the facts them-

selves? For instance: A Queen called Elizabeth reigned in England. Would that fact, standing alone, be of supreme interest? Would the fact affect us at all unless it were joined to other facts concerning Elizabeth: her reign, her surroundings, the state of the world in her time, her character, influence, etc.? Again, it is a fact that there exists a something called Electricity. Would the world be advanced, should we be personally benefitted by the knowledge of that fact unless some men wiser than their fellows had inquired into this something, had found out its properties and how to control and turn it to their purposes? It is the connection and application of facts which renders them truly valuable.

Francis Bacon desired his followers before they proceeded to "generals" to be diligent in collecting "particulars." From ascertained facts they were to draw accurate general conclusions.*

Now we know that, gleaning amongst the stubble, we may chance to pick up particulars which are not to the point; they may not forward the general inquiry with which we are concerned. These are not to be cast aside, but methodically registered, for such gleanings all help to furnish books of reference. But when pursuing any special research, the facts which help us are those which *hang together* and, like links in a chain, mutually support each other. Millions of separate links forged with equal care, and piled in a heap would be of no more use than so much old iron. But join those links as you weld them, and you will have your chain complete. "For," says Bacon: "*When a man passeth*

*This probably because our philosopher was so desirous for the perfecting of his immense collections, that he posed in the "scientific works of Bacon only as an *Inductive* philosopher. The future age will surely reveal him as the one great *Deductive* genius of his age.

on farther, and seeth the dependence of causes and the works of Providence, then according to the allegory of the poets, he will easily believe that *the highest link of Nature's chain must needs be tied to the foot of Jupiter's chair.*"

Facts and causes are closely allied, and we have the word of old Polonius that there are no effects without a cause; even "effects defective come by cause." All the more surprising is it when we observe how small facts, although repeatedly placed before the public, are disregarded by those who either do not know, or do not *wish* to know, to what they all tend. May those who read these pages weigh and consider these facts which have come to our knowledge since the first days of this publication in its earliest stage.

The existence of Bacon's *Promus,* suppressed by Spedding, and generally ignored by Baconian biographers and commentators, was a fact which it has been found impossible to annihilate or upset. To a large extent these Notes are found reproduced in the Shakespeare Plays, and hundreds of fresh instances have been collected (some better than those in print) since the publication of the *Promus,* in 1883.

Abundant hints are also traceable in this collection of Notes, of the intended *concealment* of the writer, of his ubiquitous authorship, and of his plan for a secret society of a "*Brotherly*" nature. Here are some of our first links in the chain:

The fact of Bacon being a Rosicrucian, if not the true founder of that fraternity, was suspected in 1883, but for some years stoutly disputed. The suspicion arose from a close examination and registration of marks apparently intentional secret signs in a collection of old books (chiefly theological) which had been stored in an old country vicarage. The symbolic marks led to observation of the false pagination and catch-words,

printers' signs, and repeatedly and apparently intentional *errata*, erratic typography, etc. Such observations were found to link themselves with kindred facts discovered in a modern book printed by Freemasons. Again, each fact hooked itself on to another, and soon it was found needed to pause in these somewhat microscopical and technical researches and plunge into the seemingly bottomless deep of speculative Masonry —its origin, its charges, and professed aims, its cliques and stages, or "rings," "lodges," "chapels," "folds," its present influence on the Press, and the knowledge of itself and its *true* history, possessed by its heads, as apart from the supposed knowledge in the lower grades.

The conclusion reached by these twin studies resulted in an *unproved conviction* that the Rosicrucian Order was the earlier, and remains until now the most important. The Masons were introduced later in order to help in the mechanical and technical parts of the great work. They were the printers and publishers, the engravers and bookbinders of the higher literary and religious order. Their aims were restricted to the notion of a universal brotherhood, and their doctrines may be summed in the text, "Charity fulfils the law." To encourage them to zeal and self-improvement they were made to believe themselves direct descendants of the ancient Guild of Church Architects, and a glamour of antiquity was thrown over their ceremonies, which indeed are found to have been borrowed and adopted from the Egyptians and their mysteries.

This view of the origin and fusion of the two Orders was long resisted, and the Brethren of the Rosy Cross were repeatedly stigmatised as alchymists, visionaries, or impostors. All reasonable contention on this score was, however, laid to rest in 1894, when Dr. Wynn-Westcott delivered a lecture before his Masonic Lodge,

in which he distinctly declared and proved the connection between Rosicrucianism and Freemasonry, practically confirming all that we had put forward on the subject. The lecture was published in the journal of the "Quattuor Coronati," and although some of the audience were disinclined to believe Dr. Westcott's statements, yet it seems to have been concluded by the debators that the unity of Rosicrucian and Masonic Orders was a fact.

The opposition offered to the publication of the *Promus*, the absence of this remarkable collection of Notes (*Harleian MSS.* 7017) from the printed catalogue at the British Museum, the repeated difficulties met with by applicants to see these papers, even after they had been printed, were facts which further assure us of the existence at the present day, of a secret society bound to conceal from the "profane vulgar" all matters which throw light upon the private life, aims and achievements of Francis St. Alban. Similar experiences were encountered in many old libraries in this country and abroad.

From about the year 1870 a *Bacon-Shakespeare harmony* has been in course of formation. This consists of three parts:—(1) a general dictionary of parallel passages and words; (2) a subject dictionary of all matters philosophic and scientific, legal, political, literary, and philological, mythical, historical, and theological. With these are lists and notes of the friends, helpers, and associates of Francis Bacon; (3) analyses in dictionary form of the works of contemporary "Authors" — supposed poets and minor dramatists, essayists, satirists, experimental and contemplative philosophers, historians and theologians. The time has not yet come for the disclosure of the facts demonstrated by these collections of upwards of 100,000 extracts.

Paper making next claimed attention. The symbolic water-marks were found to explain each other, and to be, *not* trade marks, but the marks of a Secret Society. In 1890 an effort was made to interest students in these things,* and quite recently much additional information has been afforded by an expert pen, from which we hope to hear more.†

Then followed a hunt after Rosicrucian and Masonic symbols and emblems, hieroglyphic and enigmatic designs and book ornaments in general. Some of these were illustrated and explained in 1894 and 1895. (See *Of the "Pan," Tail Piece,* and the *Headline of the New Birth of Time,* BACONIANA, Vol. II.).

In 1887 a collation of Bacon's "*New Atlantis*" (pub. 1620) with "John Heydon's *Journey to the Land of the Rosicrucians*" (pub. 1660), proved these works to be identical, excepting that names were changed, a few words here and there curtailed or added. In this case, as in many others, it is evident that the last was first, and that the "Journey" was written much earlier than the "Atlantis." In the "Journey" the "*Rosie Cross*" is freely spoken of. In the "Atlantis" the name is studiously avoided. Thus the "Society of the Rosicrucians" is altered to the "Society of Solomon's House." "I am a Christian Priest (of the Order of the Rosie Crosse"), has the portion in brackets omitted in "*Atlantis.*" "The Father of the *Fraternity* whom they call the *R.C.*" is altered to "The father of the *family,* whom they call the *Tirsan.*" "The *Rosicrucian*" also becomes "the *Tirsan.*" "The feast of the Rosie Cross" is omitted, and "the *Temple of the Rosie Cross*" is repeatedly spoken of as "*Solomon's House.*" Directions to readers and initiates are all excluded from the

* "Francis Bacon and His Secret Society."

† See "The Tragedy of Sir Francis Bacon" by Harold Bayley. (Publisher, Grant Richards).

"*Atlantis,*" they aid the student. "*You may read this at large in our idea of the Law;*" "*See my Rosicrucian Infallible Axiomata:*" "*Read the Harmony of the World;*" "*Read the Temple of Wisdom, lib. 4;*" "*See the Epistle Harmony of the World;*" "*See my book of Geomancy and Telesmes;*" "*Read my Cabbala or Art by which Moses showed so many signs in Egypt;*" "*Read the Familiar Spirit;*" "*Read the Temple of Wisdome.*"

Masons may also be interested in the fact that the name of *St. John* is concealed under that of *Bartholomew.*

[The "fable devised by my lord (St. Alban)" should be more carefully considered than has generally been the case. Comparatively few persons have even read this singular production.]

In another curious book, "The Great Assizes holden in Parnassus by Apollo and his Assessors" (*1645*) Apollo is represented seated on the top of Parnassus. Next below him is Lord Verulam, Chancellor of Parnassus. Then follow the names of twenty-five writers, and twenty-sixth, and as a juror only, William Shakespeare, last but one on the list.

In the English translation of the "Ragguagli di Parnasso" the Italian feigned name given to the "Secretary" is changed to "*Sir Francis Bacon.*"* Thus again we find our "particulars" hanging together, fitting together like pieces in a dissected puzzle. Francis Bacon was, next to Apollo, Chief in Parnassus, the greatest of poets, the "secretary" or ready writer for a great secret society with a bibliography of its own, with means of secret communication and mutual recognition, and a complete system of marks and signs, emblems, symbols and hieroglyphic designs. To these may now be added as facts found and registered, the extensive use of anagrams, inversions and

* This fact was brought to our notice by Mr. Lewis Biddulph, then hon. secretary to the Bacon Society.

confusions of names and dates, fictitious biographies, compound or disguised portraits, garbled indexes, intentional *errata*, typography, arranged or, with the utmost ingenuity, deformed for certain well-defined purposes. Distinct, though not conspicuous, examples of most of these things have been found in books, magazines and newspapers of the present day. No high Mason or other person whose dictum is of any weight in such matters has been persuaded to *deny that these things are facts.* Although this is not the place to discuss this large subject we may take it as a fact that our "Bacon Society" does not stand alone. There is at the present day a secret society diligently working in the lines laid down by the great Francis St. Alban.

In 1892 it was practically ascertained that the Royal Society was founded, and in working order many years before the Charter was granted by Charles II.* Since that date, a small history, compiled by two officials of the Royal Society, gives an accurate though roundabout account of the origin of this nursing mother of all the sciences. Here, far on in the book, it transpires that the true beginning of the Society occurred fifty years before the granting of the Royal Charter, namely, in 1616, the year of Shakespeare's death. Some pains seems to have been taken to secure that the date of the Charter should be coincident with Shakespeare's supposed birthday and with the day of St. George, the patron Saint of Freemasons.

Thanks to Dr. Cantor, Mathematical Professor at the twin Universities of Halle and Wittenburg, and to another of the most erudite of the Baconian scholars, Mr. W. F. C. Wigston, we have now attained to the recognition of a group of documents which practically prove our case, and this in more ways than one. The evidence is to be found in the Harleian Miscellany,

* See BACONIANA, May, 1893.

Vol. X., London, 1813, p. 287, "A collection of scarce, curious, and entertaining pamphlets and tracts." Here are printed the 32 Latin poems, arranged in 1626 by Dr. William Rawley, Bacon's chaplain and secretary; they are entitled "Memoriæ Honoratissime Domini Francisci Baronis de Verulamis Vicecomitis Sancti Albani Sacrum." Londini, in officina Joh. Haviland, 1626. Quarto, 17 leaves."*

These Latin tributes reappear elsewhere. Six of them may be seen at the beginning of the 1640 edition of *The Advancement of Learning*, and the whole of them with a few additions in Latin, a poem in Greek and a collection of "characters" in English are inserted under the title "*Manes Verulamiani*" in "Collections relating to the Life of the Author" at the beginning of Blackbourne's edition of Bacon's Works, 1730.

These papers, as we have said, prove our case in several particulars, and they hint at facts yet to be "discovered." In the first place they prove that the true preeminence of Francis Bacon, as a poet, was known to upwards of thirty of his contemporaries, including such men as Williams, Bishop of Lincoln, George Herbert, Sir William Boswell, and Dr. Rawley.

This is important. Thirty men capable of writing Latin poetry were combined to keep green the true aims and genius of Francis of Verulam, whilst at the same time they would keep secret the fact of this very same poetic genius and of his method of using it to forward his predominant aim of achieving the "Great Restoration" of learning and the ultimate happiness of mankind.

As these remarkable Elegies have not yet received the attention that is due to them, we quote one or two of the more strikingly noteworthy passages addressed to the memory of:—

* See BACONIANA, Vols. IV., V., VI., and VII.

"The man greater than all praise can reach—Francis Bacon."

* * * *

"Stay, Pride and Envy! Listen, Flattery! and hear all you with your ill-gotten gains; for are you not ashamed, although unwilling, to help unfold these great mysterious things."

"O, Bacon! Literature's Star! Honey sweet wine. Glory of Eloquence, Learning, Law, who *breathed forth the breath of Poetry.*"

* * * *

"He (Bacon) humbly crept upon the ground (wearing) the flat foot sock of Comedy. With no meddling idle interference did he botch, but restored her (Comedy) completely afresh."

* * * *

"At length we ask him, 'Who art thou?' for *he walks not every day showing the same face.*"

* * * *

"He had the keenness of a boring tool. He was a child of Time, born from his mother Truth. He was the Hive of Honey, Sole Priest of the world and human souls."

* * * *

"O house of St. Alban (and thou its martyr), weep for the death of the ever revered aged Man of Verulam, *greatest of martyrs.*"

* * * *

"Mourn thou to whom no more grievous misfortune has reappeared since that terrible *ensnaring in the net* (amphibalum)."

* * * *

"Then shall we weep for thee *who could'st immortalise the Muses?*"

* * * *

"O thou who in lifetime wast so good to all, how all living things seem to have loved thee here, and how they seem now to lament thy death!"

"Whilst freely wrote the Man of Verulam,
With tomes on tomes* endowing ages sure;
Death jealous, eyed those writings as they came,
And ill their growing numbers could endure."

"With books thou'st filled the earth, with fame the age."

* * * *

"Verulam stormed the stronghold of the Gods, 'mid whom he wears a shining golden crown."

* * * *

"If thou should'st seek, O Bacon, to reclaim
All thou hast given *to Poesy* and the world,
Or should'st thou wish their creditor to be,
Then Love, the whole wide world, Jove's treasuries,
The Vault of Heaven, Prayer, Song, Incense of praise,
E'en Grief itself shall fail and bankrupt be.
. . . Nature nothing has
That can repay the debts we owe to thee."

* * * *

"Closely are we *the Muse's pupils* touched
When Phœbus falls the leader of our choir."

* * * *

"Now he is gone, our only Orator,
Teller of tales that 'mazed the Courts of Kings."

* * * *

"He who led Apollo's sweetest choir of Muses
Fresh from the Pierian springs."

* * * *

It is clear from these very remarkable verses that Francis St. Alban was regarded by his intimates as a supreme poet, Phœbus, the leader of the Muses, and that he buried his shining light beneath a bushel. Regarded as addressed to the orthodox conception of

*What has become of these *tomes on tomes?* Bacon's *acknowledged* works can be put into one's pocket.—ED.

the author of *Novum Organum*, a man whom ill-informed critics never tire to tell us was a sycophant utterly void of the poetic instinct, these strange *Manes Verulamiani* are unmitigated nonsense—the reason why, perhaps, Bacon's biographers have given them the cold shoulder.

Inquiries set on foot in 1899 with regard to the homes and haunts of Francis Bacon furnished some curious items of fact, of which one is that the place of his birth, ingeniously *concealed* by Dr. Rawley, his chaplain, who speaks of it as York House or York Place, as though these names applied to one and the same house; whereas, he knew, he *must* have known (as has been already explained in BACONIANA) that York House was the residence of Sir Nicholas Bacon, and York Place the palace and London home of Queen Elizabeth.

Further research and the energetic personal investigations of Miss A. A. Leith, disclosed other and even more suggestive facts. There is a building in the parish of Islington, called Canonbury Tower, now apparently used as a kind of literary club. It is a fact which continually grows in importance as we contemplate it, that "*The great Sir Francis Bacon resided here from* 1616; as also at the time of his receiving the Great Seal, 7th January, 1618, and for some time afterwards."* These facts are excluded from any published "Life" of Bacon which we have yet seen. Why has a circumstance which affected a period of forty years been with one consent omitted? The next paragraph may suggest a solution, and hints for further examination.

From Canonbury Tower subterranean passages run in opposite directions. One of these reaches, or did formerly reach, the gate of the Priory of St. John's in Clerkenwell.

In the muniment room over this gate Sir Henry

* See Tomlins' "*History of Islington.*"

Tylney (for 27 years, Master of the Revels) is said to have kept the "properties" for the Shakespeare Plays at the Bull Theatre near at hand in Bishopsgate-street. Other disjointed particulars have been stored with regard to the secret passages, and the personages who frequented the Tower, but at present we have not accumulated sufficient to enable us to marshall them as facts.

We must not launch out upon the wide sea of "parallels." Every reader is certain to observe these, for they are everywhere, and furnish the continual "discovery" which a beginner finds so exciting, supplying as they do endless reminders of the ubiquitous nature of our Author's work and achievements, and of the fact that he was the head centre of an invisible brotherhood now existing.

Dr. Wynn Westcott has well defined the distinction between the Rosicrucian and the Freemason fraternities. The former is *a Secret Society*, the latter *a Society with Secrets.** Of this we experience the truth.

One fact we would gladly be able to state, but cannot. It is the date at which this mystification, and, *now, useless* dissimulation, suppression and obstruction to the Advancement of Learning is to end. May we hope that it is not far off?

* See Calendar of MSS. Historical Commission. Hatfield MSS. Part II. pp. 165—170.

"FRANCIS!"

"ANON, ANON, SIR!"

THERE appears to be some connection between the incomprehensible "Francis" scene in *Henry IV.*, and Heywood's "*Fair Maid of the West,*" published in 1631.

At first sight Shakespeare seems to have borrowed from Heywood, but if so it is extraordinary borrowing, and the Prince's remark, "In Barbary, sir, it cannot come to so much" is stark nonsense. On the other hand Heywood seems to be caricaturing Shakespeare, especially when he puts into the mouth of Clem the drawer the statement :—

"The first line of my part was 'Anon, anon, sir!' and the first question I answered to was loggerhead or blockhead."

Compare :—

Henry IV., Part I., Act 2., Sc. iv. (*query interpolated into the folio edition of* 1623 ?).

Poins.—Where hast thou been, Hal ?

Prince Henry.—With three or four *loggerheads* amongst three or fourscore *hogsheads.* I have sounded the very base string of humility. Sirrah! I am sworn brother to a leash of drawers, and can call them by their names as Tom, Dick, and Francis. . . . I'll give thee this pennyworth of sugar, clapped into my hand even now by an underskinker, one that never spake other English in his life than "*Eight shillings and sixpence,*" and—"*You are welcome*" with this shrill addition, "*Anon, anon, sir.*" "Score a pint a *bastard* in the half moon or so."

Francis.—O lord, sir, what do you mean ?

Prince.—Why then, your *brown bastard* is your only drink ; for, look you, Francis, your white canvas doublet

will sully. *In Barbary*, sir, it cannot come to so much.

Compare:—

"THE FAIR MAID OF THE WEST" (Thos. Heywood) first published 1631, first acted 1617 (?).

Dedicated to John Othow, Esq., Counsellor at Law in the noble Society of *Gray's Inn.*

ACT I., SC. III.

1*st. Drawer.*—You are welcome, gentlemen.

Spencer.—Say y' sir?

2*nd. Drawer—Nothing but anon, anon, sir.*

ACT II., SC. II.

Clem (the drawer). I am now going to carry the captains a reckoning.

Bess.—And what's the sum?

Clem.—Let me see. *Eight shillings and sixpence.*

ACT III., SC. IV.

Clem.—I'll furnish you with *bastard*, white or *brown*.

Goodluck.—You rogue, how many years of your prenticeship have you spent in studying this set speech?

Clem (the drawer). The first line of my part was "*Anon, anon, sir,*" and the first question I answered to was *loggerhead* or *blockhead*. I know not whether.

ACT IV., SC. III.

This scene, and the whole of Act V. is laid in Barbary.

Although "*The fair Maid of the West*" was not published until 1631, and was not heard of before 1617, Heywood is believed to have written Plays as early as 1596. It is, therefore, possible that Shakespeare, who died in 1616 may have had access to the Play in MS., but the facts are curious and rather incomprehensible.

R. J. B.

SIR WALTER RALEIGH AND "THE HISTORY OF THE WORLD."

Based upon a Chapter in D'Israeli's "Curiosities of Literature."

IN a chapter on "Literary Unions,"* D'Israeli states his opinion that "a union of talents differing in their qualities, might carry some important works to a more extended perfection," and that many great works, commenced by a master-genius, have remained unfinished, for want of this friendly succour. The secret history of many eminent works, he goes on to say (and we cannot doubt that he spoke with knowledge and authority), would show the advantages which may be derived from that combination of talents, differing in their nature. Having given a few examples of such co-operative works, D'Israeli launches out into a dissertation interesting to those who believe in the ubiquitous presence of Francis St. Alban in the great literature created or inspired by him. Thus writes D'Israeli :—

"There is a large work which is still celebrated, of which the composition has excited the astonishment even of the philosophic Hume, but whose secret history remains yet to be disclosed." (The writer does not, we observe, declare the secret to be *unknown*, but only *undisclosed to the general reading public.*) "This extraordinary volume," he continues, "is *The History of the World, by Rawleigh.*" † I shall transcribe Hume's

* *Curiosities of Literature*, V. 231.

† In a footnote, *ib.*, p.204, the varied manner in which Raleigh wrote his own name is commented upon. Rawleigh, Ralegh, and Rawly. The latter approaches nearly to the spelling usually accorded to the name of William Rawley, the chaplain and secretary of Francis St. Alban.

observation, that the reader may observe the literary phenomenon. 'They were struck with the extensive genius of the man, who being educated amidst naval and military enterprises, *had surpassed in the pursuits of literature, even those of the most recluse and sedentary lives;* * and they admired his unbroken magnanimity, which at his age, and under his circumstances, could engage him to undertake and execute so great a work as *his History of the World.*'"

"Now when the truth is known, the wonderful in this mystery will disappear, except in the eloquent, the grand, and the pathetic passages interspersed in that venerable volume. We may, indeed, pardon the astonishment of our calm philosopher, when we consider the recondite matter contained in this work, and recollect the little time which this adventurous spirit (whose life was passed in fabricating his own fortune, and in perpetual enterprise) could allow to such erudite pursuits. Where could Rawleigh obtain that acquaintance with the rabbins, of whose language he was probably entirely ignorant? His numerous publications, the effusions of a most active mind, though excellent in their kind, were evidently composed by one who was not abstracted in curious and remote inquiries, but full of the daily business and the wisdom of human life."

It cannot fail to strike the careful reader as remarkable that, when the well-read, clever Essayist proceeds to enumerate the probable or possible aids which Sir Walter may have obtained, and the literary characters with whom he lived in intimate friendship, Francis Bacon, indubitably the greatest philosopher, historian, and sage of his day, is not once mentioned, and this in the face of the facts that Sir Walter and

* The italics are D'Israeli's.

Bacon were closely associated in more ways than one, that Francis visited Raleigh during his imprisonment, and, as before noted, that a kinsman of the latter was chaplain and secretary to the former.

During his imprisonment in the Tower "he joined the Earl of Northumberland, the patron of the philosophers of his age, and with whom Rawleigh pursued his classical studies; and Serjeant Hoskins, a poet and a wit, and the poetical 'father' of Ben Jonson, who acknowledged that '*It was Hoskins who polished him;*' and that Rawleigh often consulted Hoskins on his literary works, I learn from a MS." It is a pity that D'Israeli did not enable us to consult this Manuscript; but he honourably confesses that "however literary the atmosphere of the Tower proved to Rawleigh, no particle of Hebrew, and perhaps little of Grecian lore, floated from a chemist and a poet. The truth is, that the collection of the materials of this history was the labour of several persons, who have not all been discovered."

It is half comic and half pitiful to see how our writer beats about the bush, seemingly pointing slyly at the true author, wishing you to find him out, yet, for some cause, held back from telling what he knows. This is (as most of us know by this time) no isolated instance of the suppression of historical facts and episodes for the sake of hiding the chief actor. We have only to consider the rest of the personages in this performance to be sure who is the missing character.

"It has been ascertained that Ben Jonson was a considerable contributor, and there was an English philosopher from whom Descartes, it is said, even by his own countrymen, borrowed largely." Now, at last we think, *it is coming*; "the English philosopher" from whom Descartes borrowed (or translated?)—so clearly indicated as the man behind the curtain of the

dark—now at last he is to be proclaimed—Francis St. Alban!

Great is the fall. We learn that the philosopher to whom Descartes was so largely indebted, and whom Anthony Wood charges with infusing his philosophical notions into *History of the World*, is one Thomas Hariot, to whom, if indeed he was a great philosopher, the world has made but a shabby return. Probably not one ordinary reader out of a thousand ever heard of him, or dreamed that he had supplied Rawleigh with philosophical notions of any kind.

But Hume also has something to say on the subject, and D'Israeli quotes him. "If Rawleigh's *pursuits surpassed even those of the most recluse and sedentary lives*, as Hume observes, we must attribute this to a 'Dr. Robert Burrel, Rector of Northwald, in the county of Norfolk,' who was a great favourite of Sir Walter Rawleigh, and had been his chaplain. All, or the greatest part of the drudgery of Sir Walter's History, Criticisms, Chronology, and reading Greek and Hebrew authors, were performed by him for Sir Walter."

D'Israeli concludes comfortably that thus a simple fact, when discovered, clears up a whole mystery, and teaches us how, as Hume sagaciously detected, that knowledge was acquired "which needed a recluse and sedentary life, such as the studies and the habits of a country clergyman would have been in a learned age." Did Hume "sagaciously detect" the method by which a large portion of the sterling literature of the sixteenth and seventeenth centuries was composed and produced on co-operative principles, with one great centre and motive power, one director and organiser? Did he or any other serious investigator really believe that Francis St. Alban had nothing to do with the matter, but that Hariot was the inspiring philosopher of the mighty volume and *Ben Jonson, polished by Hoskins,*

a considerable contributor? Ben, on our essayist's own showing, had not a high opinion of Sir Walter who, he told Drummond, "*esteemed more fame than conscience. The best wits in England were employed in making his history.*" After giving all this information, after saying that the whole mystery has been thus simply cleared up, D'Israeli confirms our suspicions of him as "a double-meaning prophecier," by saying in a foot-note that "the secret history of Rawleigh's great work had never been discovered."

It would be easy to prove from internal evidence how much of the *History of the World* is due to the pen of Francis St. Alban, but such collations and philological researches demand much space, and they would perhaps prove uninteresting to the majority of readers.

C. M. P.

Forthcoming Books.

MR. A. H. Mathew has in preparation the Life and Letters of his distinguished ancestor, Sir Tobie Matthew.

The researches in foreign countries which this work has entailed have brought to light new and important correspondence between Sir Tobie and his intimate friend, Francis Bacon. The public will await the publication of the book with great interest. We understand that in several of the letters Bacon refers to the subject of Cipher.

The January No. of *The Pall Mall Magazine* contains the first of a series of articles from the pen of Mr. W. H. Mallock, entitled, "New Facts on the Shakespeare-Bacon Controversy."

REVIEWS.

TWELVE months ago Mr. Sidney Lee characterised those unfortunates who do not follow his literary guidance as "*monomaniacs.*" "From what I hear and read madhouse chatter . . . threatens to develope into an epidemic disease." "The whole farrago of printed verbiage which fosters the Baconian bacillus is unworthy of serious attention from any but professed students of intellectual aberration." Since Mr. Lee thus expressed his simple sentiments, two eminent jurists, His Honour Judge Webb, and the late Lord Penzance, have declared themselves to be upon our side of the controversy, and Mr. Lee has no doubt entered their names upon his *index damnata.*

If the number of new books be a trustworthy indication of current opinion, our theory, like camomile, flourishes the better for being trampled upon, and Baconian "brainrot" (for this choice term we acknowledge our indebtedness to *The Literary World*) is indeed "spreading like wild fire."

Hard upon the heels of "*The Mystery of William Shakespeare,*" by His Honour Judge Webb, follows the posthumous "*Judicial Summing Up*" of the Right Hon. Sir James Plaisted Wilde, Baron Penzance, introduced by a biographical note from the pen of Mr. F. A. Inderwick, K.C.*

Lord Penzance disclaims any attempt to add to the existing stock of knowledge upon the subject. The "*Judicial Summing Up*" is merely a presentation of the most salient features of the "*farrago of printed verbiage*" denounced by Mr. Lee. To quote from the introduction it is "an unimpassioned *resumé* of the case against Shakespeare," which "thus given to the world may lead to a further and more thorough consideration of

* Sampson Low & Company, Limited. 5/-.

the subject by persons not actuated by any motive other than that of arriving at the truth."

It is for just this unprejudiced enquiry that Baconians have been pleading for the past fifty years. That it has been afforded by so pre-eminent a jurist, and that the summing up should be so unmistakably in our favour, must be of immense influence to public opinion.

It is pretty to observe how many adherents Bacon numbers among the lawyers. They being best fitted to appreciate the value of evidence, the reason is not very far to seek. In America the most able exponents of the "heresy" are Judge Holmes (the son of Oliver Wendell Holmes), and Mr. Edwin Reed, a lawyer.

In England, "the mother of excellent minds," it is noteworthy that in addition to the writers under discussion, the Vice-President of the Bacon Society, and three members of its Council are likewise lawyers.

The fact that Lord Penzance's contribution to the controversy contains nothing new, relieves us of any necessity to criticise it at length. "The form of a summing up is only adopted for convenience, but it is in truth very little short of an argument for the plaintiff. At the same time the facts are stated, so far as I am aware, with perfect correctness . . . and no fact or incident telling in favour of the defendants has been intentionally withdrawn from notice."

In his desire to be just to the defendants—*i.e.*, the Shakespeareans—Lord Penzance does not always press the case to its legitimate limits. After quoting the tradition of Shakspere's exploits with the "Bidford topers," his Lordship adds, "There are no traditional accounts of any similar excesses *in his after life*" (p. 16). There is, however, the familiar statement of that final and fatal "merrie meeting" when "itt seems" "Shakespeare drank too hard, and died of a feavour there contracted."

Lord Penzance likewise accepts Chettles' questionable testimony. Baconians, and even several of our opponents claim that this testimonial could not have been, and was not, intended to apply to Shakespeare. On the other hand we are sorry to note Lord Penzance quoting one or two statements in our favour which cannot be substantiated, and which are better unemployed. There is, we believe, no absolute proof that Bacon ever visited Italy (p. 118), nor is the statement correct that Ben Jonson omits Shakespeare from his list of poets (p. 156).

In the spirit of quiet humour that underlies, and occasionally peers from his pages, Lord Penzance concludes as follows :—

"I should like to have been able to place before you anything like a connected argument put forward, and published by any of the supporters of the defendants. But I have not met with anything of the kind.* I have consulted the writings of Mr. Grant White, who by his learning, and the great amount of able study which he has bestowed on the Plays, and indeed upon the life of William Shakespeare, would be the most capable person to undertake the task. But I am disappointed. What he has to say on the subject is summed up in the general statement that 'the notion that Bacon wrote the Plays is not worth five minutes' serious consideration by any reasonable creature.' This is his method of disputation, from which I draw the conclusion that being, as he must be, I am sure, a reasonable creature, he has never given five minutes' serious consideration to the subject" (p. 152).

*Since this was written, a *brochure* by Miss E. Marriot has been published by Mr. Elliot Stock, and The Report of an Imaginary Trial by Mr. Willis, K.C., published by Messrs. S. Low and Company, Limited. The latter will be reviewed in our next number.—ED.

As this book was apparently completed upwards of five years ago, it cannot, of course, be regarded as an up-to-date *resumé* of the controversy. Should it be reprinted we would suggest that the trifling errors that we have indicated should be expunged, and that in the form of an appendix a selection from the remarkable *Manes Verulumiani* should be given. (See *ante*, pp. 39-40).

Francis Bacon Our Shakespeare :*—This is a most deeply interesting book written in that clear and temperate style which we have learnt to expect from a perusal of the author's previous work on the subject, and which much enhances the effect of its weighty arguments. The author deals with the "early and late authorship of Shakespeare," and shews that Shake-speare had begun to write long before the date of the first play commonly attributed to him by the critics, and continued writing long after the actor's death. He proves beyond all reasonable doubt that the early plays on which Shakespeare founded several of his dramas—and which on the hitherto accepted supposition would appear to have been written by a numerous ancestry of Mrs. Harris—were in reality the early efforts of the same, though then immature, genius. This idea is not new, but it has, as far as the present writer knows, never been so clearly shewn before. And on this point it should be remarked that the whole procedure—the early appearance of the plays and the constant reappearance of them, revised and at the same time enlarged—is so characteristic of what Bacon himself tells us was his invariable method, as in itself to form strong presumptive evidence that he was their author.

In the chapter on "The Classical Element in the Plays" under the three heads of Language, Literature,

* By Edwin Reed, A.M. (Gay & Bird).

and Mythology, Mr. Reed shews the depth and wide extent to Shakespeare's classical knowledge—a knowledge which Shaksper could not have possessed which we know Bacon did possess. Mr. Reed might, perhaps, with advantage have disserted more than he has done not merely on the fact that Bacon used such great numbers of Latin words, but on the power with which he used them. To trace the source of this power it should first be noticed that any given word has in reality but one meaning—that is to say, that every word expresses one fundamental idea of which the so-called different meanings are merely various phenomena. If we realise this fundamental idea we can then use a word with power—more or less, according to our abilities—for we know in what direction it will, so to speak, bear bending without being dissevered from its root idea. But to discover this root idea a wide and observant acquaintance with the various uses of the word is necessary, and no mere schoolmasterish knowledge of dictionary equivalents will give it. Such an acquaintance Bacon undoubtedly had; and it is safe to say, Shaksper could not have had.

But to turn our attention to the first chapter, which Mr. Reed has entitled "Coincidences." It is, perhaps. needless to remark that these "coincidences" are in reality much more than coincidences in the ordinary acceptation of the term.

They are twenty in number, and are of the most striking character. They prove that the author of the Shakespeare Plays must have had access to certain documents to which few could have had access, and shew that Bacon either did—or could and probably did have access to them, while Shaksper could not. They prove that the author was familiar with certain facts or customs known only to a few; and they show that Bacon must and Shaksper could not have been familiar with them. They prove that the author held certain

opinions, not generally held, and they show that Bacon held these opinions. But perhaps the most remarkable of all the "Coincidences" are those in which Mr. Reed proves that in successive editions of the Plays passages were altered or expunged, or inserted, in accordance with Bacon's change of ideas, and this seems to have an important bearing, not pointed out by Mr. Reed, on the subject of his fourth chapter, viz., "The place of the Shake-speare Dramas in Bacon's System of Philosophy."

That the Shakespeare Plays are great philosophical works, and that Bacon wrote them with a view to their moral effect, is a fact probably realised and acknowledged by all Baconians. The great interest of Mr. Reed's fourth chapter lies in the fact that he shows conclusively that they were neither more nor less than the *Scala Intellectus* (the fourth part of Bacon's great work, "The Instauratio Magna"), of which literary authorities have hitherto believed nothing was written but a short preface. Mr. Reed proves from Bacon's acknowledged works that the *Scala Intellectus* was designed to give in a "visible" form an analysis of the workings of the human mind and passions, taking each and developing it separately. "What," says Mr. Reed rightly, "is *King Lear* but a treatise in dramatic form on ingratitude, *Macbeth* on ambition—?" and so on. Mr. Reed perhaps goes a little too far in taking some of the historical plays as exclusive treatises on single traits of character, e.g., *King John* on patriotism, and in the present writer's opinion *Hamlet* is rather a treatise on irresolution or, more strictly, procrastination, than on "extreme and unpracticable conscientiousness," but with his interpetation of the other plays it is impossible to disagree.

The Shakespeare Plays then, being an integral portion of "The Instauratio Magna," by which Bacon meant to teach mankind, it was essential that they should

accurately reflect his opinions. Hence the necessity for fresh editions with important alterations and corrections when further study or reflection caused him to change those opinions. The most interesting witness, next to Bacon himself, subpœnaed by Mr. Reed in support of his theory, is Isaac Gruter, to whom Bacon's manuscripts were, after his death and in accordance with his directions, entrusted by Sir William Boswell. Some of these manuscripts Gruter published; but others, as he himself states, he suppressed in obedience to orders. In connection with this part of the subject Mr. Reed gives, as a frontispiece to his book, a reduced fac-simile of the frontispiece to Gruter's 1645 edition of the *De Augmentis*. This curious allegorical picture undoubtedly connects Bacon with some secret works, though the present writer ventures to differ with Mr Reed in that part of his interpretation of it in which he represents Bacon as *restraining* the figure with the sealed book, believing rather that Bacon is pushing the figure forward and that the idea consequently is that he is giving the contents of the book to the world, but anonymously. It is also possible that the octagonal building in the picture suggests a theatre (was not the Globe Theatre octagonal?) rather than the Temple of Fame, for we know that Bacon was not seeking to acquire fame by his Plays; indeed Mr. Reed himself quotes passages to prove this.

The book concludes with two short, but interesting chapters, one on "Bacon's Poetic Gifts," and the other on the "Origin of the Pseudonym Shake-speare."

The edition is excellently got up, with good clear print and wide margin, in a style which is serious without being uninviting, and attractive without being fanciful.

———

We have also before us *Bacon and Shake-speare Parallelisms,* by the same author.

These similitudes may be briefly dwelt on, as they require to be separately and individually studied. Suffice it to say that the author has collected more than a thousand passages from each of the two sets of works. Of the exact force of many of these parallelisms, individually considered, there will of necessity be difference of opinion, but as to the importance of them collectively, not any. As Mr. Reed says: "The argument from parallelisms in general may be stated thus: One parallelism has no significance; five parallelisms attract attention; ten suggest inquiry; twenty raise a presumption; fifty establish a probability; one hundred dissolve every doubt." What, then, of a thousand!

The only part of this statement to which exception might be taken is the first: some of the parallelisms are so remarkable that, taken separately, they might well suggest inquiry without the other nine.

HERR EDWIN BORMANN, of Leipsic, has concentrated the case for Bacon into tabloid form. His "*Seventy Arguments proving that Bacon wrote 'Shakespeare,'*" have been compressed into the modest limits of a 4pp. crown 8vo. leaflet.

Of these seventy reasons—they are all of them pithy—many are strong and some are new to us. We did not know, for instance, that Sir Nicholas Bacon and Lady Anne Bacon wrote anonymously and under pseudonyms, and that Francis Bacon recommended the employment of false names upon title-pages. We should be glad if Herr Bormann would be good enough to furnish us with his authorities for these statements. Considerable stress is laid upon the evidence of headpieces; and Herr Bormann mentions *inter alia* that many of the early editions of the Shakespeare quartos are ornamented with a design in which the letters ACON are distinctly traceable. This is so, but we cannot discern the missing B, and, as a matter of fact, the headpiece in question was used frequently elsewhere. We have an impression before us taken from *Notæ in Polybii,* published in Amsterdam so late as 1670.

Herr Bormann makes one statement of special interest. He asserts that the Play of *Henry VIII.* could not have been written

until 1621, five years after the death of the retired actor Shakspere, *because* in the scene in which Wolsey is dismissed *not the two gentlemen mentioned in "Wolsey's History"* (?) *make their appearance, but the same four gentlemen who demanded in* 1621 *the Great Seal from the fallen Lord Chancellor Bacon.*

This is a matter which needs the fullest investigation and emphasis. We shall be glad if Herr Bormann will favour us with further information on the point.

NOTES, QUERIES, AND CORRESPONDENCE.

The Alleged Ciphers.

AT the present moment the question which is uppermost in the minds of most Baconians is, whether "The Biliteral Cipher" of Mrs. Elizabeth Wells Gallup be an important discovery, or an elaborate and ingenious hoax?

The course for the Bacon Society to have pursued should undoubtedly have been to have thoroughly investigated the subject before or immediately upon publication of the small first edition that was printed for private circulation. The Council would thus have placed itself in a position to have authoritatively supported, or condemned Mrs. Gallup.

The columns of controversy that have recently wearied the patience of the public, have been for the most part premature and futile discussion of the subject matter. The one and only point that as yet really demands attention, is whether or not the books from which Mrs. Gallup asserts she has deciphered, are printed in different founts of type, and whether the differences occur in the systematic order that is claimed for them. Very few have really grappled with this question, and owing to the difficulty of procuring the original editions, still fewer have had the opportunity

of working except from faulty and deficient so-called "*fac-similes.*"

The correspondent of *The Times* was unable to class the variations which he perceived to exist, with the exception of the letter *w*. On the two pages tested he found, however, that this conspicuous letter was interpreted correctly twenty-six times.

The examination undertaken for the *Pall Mall Magazine* by Mr. J. Holt Schooling, was very superficially made, and Mr. Schooling, like the correspondent of *The Times*, ignored the capital letters.

Mr. A. F. Calvert, the author of a violently anti-Baconian volume entitled: "*Bacon and Shakespeare*" (Dean, London, 1902), wrote to the *Daily News* on December 27, 1901, stating that with a powerful reading glass he had examined several of the editions used by Mrs. Gallup, and that he "found no difficulty in tracing the cipher and in verifying her translation." He added, "I can find no ground for imputing a literary forgery or hoax of any kind, so far as she is concerned."

The passage selected as a test case by Mr. W. H. Mallock, was too short to be anything but inconclusive. So far as it went, however, and so far as Mr. Mallock was able to distinguish the alleged differences, 75 *per cent* of the letters were correctly used.

In our opinion these facts are of sufficient weight to counterpoise, at any rate for the time being, many of the objections—some of them very cogent ones—that have been brought forward; and we understand that it is the intention of the Bacon Society to invite Mrs. Gallup to place at its disposal some of her key-types, together with unexpected portions of her original MS., sufficient to enable it to carefully check letter by letter, and page by page.

It is, we understand, likewise the intention of the Bacon Society to invite Dr. Orville W. Owen to furnish

it with full particulars of the method by which his so-called Word Cipher is extracted. As these details have not hitherto been made public, it is impossible to criticise his work, except as a medley of short sentences pieced together with little or no coherency.

Philology.

A Contributor to *Notes and Queries* (No. 255) writes as follows :—

Shakespeare's Vocabulary.—It is natural to think that the vocables of our chief dramatist were largely derived from the same authors to whom he owed his plots and facts, but the fraction of his vocabulary discoverable in these sources turns out to be disappointingly small.

I was thus inclined to conclude that he owed the bulk of his verbal riches to no books whatever directly, but to the ear more than to the eye, to folks more than to books. The more I have consulted 'N.E.D.' the more have I been confirmed in my new opinion.

. . . . . .

Further study of 'N.E.D.' has satisfied me that many classes of Shakespearian words were either first used by him, or not learnt from books.

We are amused to note that our opponents are awakening to the fact that Shakespeare was a coiner of "vocables," or as we should vulgarly have expressed it, "words."

It has been frequently pointed out that, taking an average from the first two hundred pages of Dr. Murray's (N)ew (E)nglish (D)ictionary (N.E.D.), now being issued in parts, our total indebtedness to the man we call Shakespeare, cannot be less than 5,000 new words.

We should very much like to see the Bacon Society put this matter beyond any possible doubt, by compiling a list of the words pricked into our language not only by Shakespeare, but by other contemporary dramatists, between the years, say 1575—1640.

A little organisation and division of labour would quickly accomplish this work, and the result, we have no hesitation in affirming, would considerably disturb the overgrown gravity of the literary world.

The Plays of Francis Bacon.

A Correspondent makes the suggestion that the time is now ripe for the publication of an edition of *Shakespeare* with Bacon's name upon the title page, and annotated by some capable Baconian. He suggests that perhaps Mrs. Pott would kindly undertake one of the Plays, and that this might be issued as a test whether the scheme would be acceptable. In knowledge of the subject, Mrs. Pott, of course, stands alone. Even well-read students are, in comparison with her, but as children ; and her willingness to impart to others is as great as her scholarship is deep. But it would be a pity to attempt prematurely what must inevitably be achieved within the next few years, and we understand that a similar project is contemplated in America: it would perhaps be possible to join hands with our transatlantic cousins. We shall be glad if others will express their opinions upon this point.

Clumsy and Ignorant Persons.

THE *Daily News* observes that "The Bacon-Shakspeare controversy is now taken up by eminent scholars, and has got rid of the clumsy and ignorant persons who used to monopolise it. At the same time it must not be forgotten that those persons presided over its birth, and nursed it through infancy."

It is sufficient for "*those persons*" to watch with contentment their bantling growing daily stronger.

Record Office Papers.

SOME time since a paragraph appeared in several papers to the effect that a sealed collection of historical documents was lying at the Public Record Office, and that the seals were not to be broken without the consent of His Majesty the King, the Lord Chancellor, and the Archbishop of Canterbury.

Enquiry at the Public Record Office elicits the reply that nothing is known there of any such a deposit.

Was the story the fabrication of some fertile journalist, or is it somewhere else than the Record Office that the collection is to be found?

The Work of the Future.

THE Bacon Society has taken rooms at No. 11, Hart-street, Bloomsbury, London, where it will be in a position to deal more adequately with the immense flood of responsibility that has been entailed upon it. Those who are willing to give their assistance in the labour of freeing Francis Bacon from misrepresentation, and of pressing the claims of this protean Prometheus upon the gratitude and admiration of mankind, are invited to communicate with the Society at its new quarters.

Anyone who supposes that the only point at issue is the authorship of the Shakespeare plays, is very greatly in error. For many years past, undeterred by the indecent barkings of those whose manners are on a par with their ignorance, Baconian students have been steadily but surely pushing open the door of the past and quarrying facts that will necessitate the re-writing of a large portion not only of our literary history but of the history of our country, and of Europe in general. These facts will be put into form and published in this magazine as rapidly as is practicable. Under the

enchanted ground of mediæval literature there is lying a romance, of which only the preface has hitherto been made public, and of which the FINIS is scarcely yet in sight.

"Let it suffice to have laid, as it were, the foundation in the name of the present age. A future generation will beautify and complete this work, but to whatsoever century it may be granted to add the final touch it is enough that to God alone is given to know the time."

MARYLEBONE CHAPEL.

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—Under the heading of "Westwood Park," a book called "The Stately Homes of England," by Llewellyn Jewitt, F.S.A., and S. C. Hall, F.S.A., contains the family history of Mistress Dorothy Barnham, the mother of Alice, Lady Bacon. There is no mention whatever made of the illustrious husband of her daughter Alice. Another instance, one of so many, where Francis S. Alban's name is omitted from printed and other records. What the writer does point out is interesting, namely, that Mistress Barnham's second husband, Sir John Pakington, so high in favour with Queen Elizabeth, was the origin of the tune, called by Ben Jonson "Pagginton's Pound;" to the tune of which Shakespeare's ballad of Sir Thomas Lucy was written. The writer adds, "It appears in many of the early books of tunes, and numberless ballads were written to it."

It is somewhat germane to the matter that there is no mention in the records of Marylebone Chapel, of Francis Saint Alban's marriage having taken place there. There are printed records of interesting historical facts connected with the said chapel, framed in the entrance, but not of this one. The attendant knows nothing of it, nor does the clerk. Our authority for this being the chapel is Hepworth Dixon. I should be glad to know if any reader of BACONIANA has verified the statement that Alice Barnham and Viscount St. Alban were married in *old Marylebone Chapel?* I have searched for a record of the marriage in vain in the British Museum. It is said that the Register containing the notice of the ceremony was burned in the great fire. It is only natural to suppose a copy exists somewhere; if so, where?

Yours truly,

ALICIA AMY LEITH.

NOTES AND QUERIES.

Mr. Secretary Winwood.

TO THE EDITOR OF "BACONIANA."

Sir,—The question was raised in a recent issue as to the position assumed by Lord Chancellor Bacon during the absence in Scotland of King James. In the "Old Palace of Whitehall," by E. Sheppard, D.D., Chap. xviii. p. 267, this occurs:—"In the year 1617, while James I. was away in Scotland, Lord Chancellor Bacon took up his quarters in Whitehall. . . . . He had been given full powers during the King's absence, and he used them with such arrogance that Sec. Winwood, at one of the Council meetings, rose, went away, and would never sit more; but instantly despatched to the King, to desire him to make haste back, for his seat was already usurped; at which, "I remember," says Webster, "the King reading it unto us both, the King and we were very merry."

It will be remembered that Sec. Winwood was not in sympathy with the great Chancellor; having once been rebuked by him, when kicking a dog, with these caustic and characteristic words: "Every *gentleman* loves a dog."

Yours faithfully, T. T.

Dec. 1902.

Whitton and Twickenham.

TO THE EDITOR OF "BACONIANA."

Sir,—On page 126, "History of London," by Fearnside, occurs this statement:—

"*Whitton.*—A hamlet belonging to, and situated at the eastern extremity of the Parish of Twickenham. Among the former residents of this hamlet may be enumerated Sir J. Suckling, Sir Godfrey Kneller, and *Sir Francis Bacon*, afterwards Lord Verulam, the latter of whom occupied, during several years of the earlier portion of his life, Twickenham Park."

Where in the world did Fearnside obtain this information about Francis and Whitton? And if it be true, *when* was he there? and *why?* A. B.

Query.—Can any reader throw light on why the pseudonym of Sutton was borne by the Dudleys as early as in Henry VIII. reign, and again by Lord Dudley in Holland? His *alias* there was *Robert Sutton.*